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No. 319.

◆ In For It. ◆

THE

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FOR THE STAGE AND THE HOME.
THE WHOLE OF THE STAGE BUSINESS, AND THE
WHOLE OF THE HOME BUSINESS, IN THE
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“IN FOR IT;”
—OR—
Uncle Tony’s Mistake.

AN ETHIOPEAN FARCE

IN ONE ACT,

— BY —

DAVE E. ALLYN.

*Author of “Hunted Down,” “The Junk Shop,” “The Bogus
Nephew,” “Midnight Colic.”*

— O —

— TO WHICH IS ADDED —

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—
ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE
PERFORMERS ON THE STAGE, AND THE WHOLE
OF THE STAGE BUSINESS.

— X —

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— CLYDE, OHIO: —

AMES’ PUBLISHING CO.

IN FOR IT.

CAST OF CHARACTERS.

*As first produced at the G. A. R. Hall, Montezuma, Iowa,
April 13, 1888, under the management of the Author.*

MR. BROWN, (<i>a merchant</i>)	- - -	Will Johnson
UNCLE TONY, (<i>his poster, a "deacon ob de church"</i>)		Tom Wilson.
SAM WHITE, (<i>a whitewasher</i>)	- - -	Frank Morgan.
AUNT LUCY, (<i>a widow, "one ob de sisters"</i>)		Dave Allyn.

—X—

SCENE—Store-room.

—X—

COSTUMES—Extravagant.

—X—

TIME OF PLAYING, 25 MINUTES.

—X—

PROPERTIES.

Basket of eggs, large umbrella, counter, writing desk, daybook, pen, ink, tobacco pail and brush, goods on shelf, letters.

—X—

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; C., Centre; S. E., (2d E) Second Entrance; U. E. Upper Entrance; M. D., Middle Door; F., the Flat; D. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R. R. C. C. L. C. L.

* The reader is supposed to be upon Stage facing audience. *

"IN FOR IT;"

—OR,—

Uncle Tony's Mistake.

SCENE I.—Store-room, writing desk on one end of counter. MR. BROWN discovered at desk writing.

Enter TONY, L., 2 E., with letters, which he puts on writing desk.

Brown. Thanks, Tony. (*examines letters*) Nothing but bills. (*TONY moves R.*) Stop a momet, Tony, I wish to speak to you.

Tony. What am yo' pleasure, sah!

Brown. I have noticed of late, that you are very much cast down, and go about your work in an awkward sort—of—a—don't—care manner. Why is it, Tony?

Tony. You forget, Mas'r Brown, it am only jes two weeks sense de Lawd done cum an' tuk Liza Jane way frum me. Mas'r Brown, I fines de erflickshun mighty hard to bar. (*weeps*) I does fur a fac'.

Brown. Forgive me, Tony, I did not intend to cause you pain, but I did not think of your affliction, when I spoke.

Tony. It am a mighty hard trial, Mas'r Brown.

Brown. And Eliza was a good woman, Tony.

Tony. Dat's a fac', dat's a fac', Liza Jane waz de goodest woman in de worl', and it breaks me all up when I mentions de fac'. (*weeps*)

Brown. Well, I respect your grief, Uncle Tony, and am going to give you a holiday all of next week, not because your wife died, but because you have been a good servant.

Tony. Thank you, Mas'r Brown. (*bows*)

Brown. And now, Uncle Tony, I want you to go down

and see Aunt Lucy and see if she won't come and take Eliza's place in the kitchen.

Tony. Alright, Mas'r Brown. (*goes L*) Say, Mas'r Brown, I don't b'lieve I can staa' it to see Aunt Lucy takin' pore Liza Jane's place in the kitchen. Eberytime I'd see her, I'd think dat Liza Jane wuz cum back, an' I'd all de time be thinkin' ob de 'flickshun dat I'se had, an'—

(*weeps*)

Brown. Aunt Lucy is a splendid cook, Uncle Tony.

Tony. Dat's a fac'. I neber thought ob dat.

Brown. And they say that she has some property of her own. Who knows, Tony, but after your affliction wears away somewhat, that you might find it pleasant to form an attachment for Aunt Lucy.

Tony. Oh! go 'way now.

Brown. Stranger things than that has happened.

Tony. Dat's a fac', Mas'r Brown, dat's a fac'. But den, I'se got feelin's fur Liza Jane, which I'se boun' to suspect.

(*weeps*)

Brown. I didn't suppose your affliction for your wife was so great, considering the many quarrels and fights you had, and in which you always came out badly worsted.

Tony. Yas, Liza Jane wuz a hard hitter, an' gen'ly knocked de stuffin' out'en me. But den, you know, arter a man's lived wid a woman forty odd yeahs, he doan mine dem little picnies.

Brown. I don't believe I would ever get use to them.

Tony. Why, ef me an' Liza Jane didn't hab one ob dem little scrimmages ebery day, I jes thought I didn't hab de proper exercise, an' wuz no 'count fur nuthin'. Why, man, dat am jes de life ob de business. But dem little picnic's all busted now.

(*weeps*)

Brown. There, Tony, cease your weeping. Cheer up and remember that you are a deacon of the church, and can command the respect of most any of the sisters.

Tony. Dat's a fac', Mas'r Brown, dat's a fac'. I'se a deacon ob de church, an' it ain't right nor proper fo' me to be griebin' like dis arter de milk what's done got spilt, while de res' ob de flock am sufferin' fo' de consultashun ob de deacon, an' I'se jes gwine to take yo' advice an' dry my stears ob sorrow, an' trus' to de good Lawd for future happiness. But it am mighty hard to part wid Liza Jane.

It am fur a fac'. 'Deed it am, Mas'r Brown. (*weeps*

Brown. Come, come, Uncle Tony, this won't do. (*looks L.*) Quick, Tony, dry those tears. Here comes Aunt Lucy, bringing a basket of eggs to market. (*TONY wipes his eyes with handkerchief, brushes clothes and bustles around*) Ah! that's something like your old self, Tony. I'll leave you here to attend to her wants. You can speak to her about coming here in the capacity of cook.

(*exit, R., 2 E.*)

Tony. In de capsasity of cook! Wonder what part ob de business dat am? Capsasity ob cook! Guess I won't forget it. Cap—sas—

Enter, LUCY, L., 2 E., with basket.

Lucy. How you do, Uncle Tony?

Tony. Jes' midlin'. How yo' do yo' ownse'f?

Lucy. Porely, Uncle Tony, porely.

Tony. Sorry to heah yo' say it, powerful sorry.

Lucy. How's yo'se'f feelin' attar yo' 'flickshun.

Tony. Porely, Sister Lucy, porely.

Lucy. Dat wuz a bad less, Bruder Tony. Liza Jane wuz a good woman.

Tony. Yas, she wuz good, but she hed her week p'ints an' faults an' a appertite dat neber got tired, winter ner summer. But den, she could bile a cabbage an' a ham bone till de air growed sweet wid de perfume; but den, dis wuz sorter off sot by de fac' dat it tuk so much caliker to make her a gown.

Lucy. Yas, Liza Jane wuz a big woman, but you mus' remember, Bruder Tony, dat de Lawd made 'er so.

Tony. Dat's a fac', Sister Lucy, dat's a fac'. But what made de Lawd let Liza Jane git so fat?

Lucy. It wuz de Lawd's will, Bruder Tony.

Tony. 'Course it wuz, Sister Lucy. But den, I doan like bein' married to one ob dese heah side-shows. (*looks at LUCY*) How ole is ye, Sister Lucy? (*counts out eggs*)

Lucy. Lawsee, man, I doan know, but I 'spect's I'se forty.

Tony. Huh! yo' ain't nuthin' but a chile. Say, Sister Lucy, doan yo' wanster come heah an' take de place of Liza Jane in de—in de—in de—(*aside*) In de—in de—in de corporosity—no! dat ain't it. Corp—no! cop—no! what de debil am it? (*scratches head*) Now I'se got it. Capsasity! (*aloud*) In de capsasity ob cook.

Lucy. Go 'way, chile. How yo' does talk. I doan want to git married.

Tony. Huh! who said anything 'bout gettin' married?

Lucy. You jes wuz talkin' like it.

Tony. How's dat?

Lucy. You wuz jes axin' me to tuk Liza Jane's place in de—in de—

Tony. In de capsacity ob cook in de kitchen. Mas'r Brown done tole me to ax ye about it.

Lucy. Lawsee, Bruder Tony, I could'n' leave de cows an' hosses, de pigs an' de chickens, an' de farm jes to get de job ob cookin'.

Tony. (*aside*) Golly! she mus' be rich. (*aloud*) Well, Sister Lucy, you know's I'se de deacon ob de church, an' I won't 'vise ye to do dat what ye doan wanster do. Say, Sister Lucy, how ole did ye say ye is?

Lucy. 'Spec's I'se 'bout forty.

Tony. Ain't lubed nobody sense de ole man wuz snatched frum dis heah wicked worl', has ye?

Lucy. Lawsee, Bruder Tony, what makes ye wanster talk dat ar' way?

Tony. Wa'al, I jes wanter know. Have a—a chair. Aunt Lucy. (*both sit*) Didn't know dat I wuz in lub wid yo', did yo'?

Lucy. Oh! go 'way now.

Tony. Dat's a fac'. I lubs yo' awful an' I wanster marry you. 'Deed I does, honey. (*business*)

Lucy. Look heah, man, what yerse'f wanster talk to me dat ar' way fur, when yo' wife hab jes been burried?

Tony. 'Ca'se I kain't help it. I'se lubed yo' fo' a long time.

Lucy. Wal, you mus' furgit me fur I'se done 'gaged.

Tony. Who you 'gaged to?

Lucy. Sam White.

Tony. Who? Dat kidney-eatin' scoundrel.

Lucy. He aint no scoundrel.

Tony. (*excited*) Yas he is. He's wus'n dat. He's a black raskil an' a white-washer. I ain't gwine to 'low no sneakin' white-washer to 'fere wid my plans. You heah's me?

Lucy. You talk's like you's crazy.

Tony. I is 'mos' crazy. Dat plexion dem eyes, and dat

mouf ob yourn is enuff to sot any purson crazy. Neber mine, jes marry dat man an' you'll shub my gray ha'rs into de grabe ob sorrer. I'se in deep grief Sister Lucy, an' I doan believe I can fine enuff appertite to las' me a week.

Lucy. (weeps) I'se sorry fo' you, Bruder Tony, an' ef yo'se't hed axed me fore I wuz axed by Sam White I wouder tole yo' yes. But I'se sorry, 'deed I is.

Tony. (rises) Good-by, Sister Lucy, de day ob settlement am a comin', de day when de pore broke-hearted man can ride in de charit long wid Liza Jane. Say, Sister Lucy, what does yo' want fur dem aigs?

Lucy. Terbaccy, Uncle Tony, terbaccy. I done got ter smoke.

Tony. Yas, honey. *(gets tobacco)* Smokin' am good fo' de nerbs. Guess I'll take a smoke, 'ca'se I'se feelin' kinder nerbous like. Here is yo' 'baccy, Aunt Lucy.

(lights pipe)

Lucy. (going L.) Good-day, Uncle Tony, hopes you don't b'ar no 'fence?

Tony. No! Aunt Lucy, but den, I hope you'll think 'bout what I'se axed you 'fore you come ergain. *(exit, LUCY, L., 2 E.)* Huh! marry dat no 'count Sam White! Huh! De nasty, good-for-nothin' white-washer. Golly, dar he comes now.

Enter, SAM WHITE, L., 2 E., carrying white-wash pail and brush.

Sam. Howde, Uncle Tony.

Tony. Look heah, Sam, I hears dat you's 'gaged to be married to Aunt Lucy. How am dat?

Sam. Wal, I'll tole you, dat ain't de trufe. I wuz thinkin' 'bout marryin' her, but I cain't afford to marry a pore woman. I thought dem two cows an' hoss an' pigs an' chickens wuz hern, but day ain't.

Tony. Good gracious, ain't dey?

Sam. 'Course dey ain't, dey b'longs to Mistah Smiff, de shoemaker, an' Aunt Lucy am jes' takin' car' ob dem fur him, an' dat's why I ain't gwine to marry her. What makes you ax such a foolish question, Uncle Tony?

Tony. I hearn you wuz gettin' kinder sweet on de ole lady.

Sam. Dar's a chainece fur you, Uncle Tony.

Tony. Go 'way, nigger. I thought you hed more 'spect

fur my 'flickshun dan to mention sich a ting to me. No sah! I'se not gwine to furgit my pore Liza Jane so soon as dat.

(*weeps*)

Sam. Well, Uncle Tony, you mus' 'seuse my jokin.' I mus' be gwine erlong, ca'se I'se got free rooms to white-wash 'fore nite.

(*exit, L., 2 E.*)

Tony. I'se glad Sam cum erlong, mighty glad. I is fur a fac'. 'Ca'se I might got married to dat ole fool wench, jes' ca'se I thought she wuz rich. Wal, I'se an ole fool anyhow an' allus makin' some mistake, 'specially 'mong de sisters of de chu'ch.

Enter, BROWN, L., 2 E.

Brown. Well, Tony, have you done any business while I was out?

Tony. Jes' a little. Dat ole wench, Lucy Green, brought in seventeen aigs an' got some 'bacey.

Brown. Did you speak to her about coming here as cook?

Tony. Yas, but it am no use, she's gwine to 'get married.

Brown. Indeed! Do you know who is the lucky man?

Tony. De ole wench said it wuz Sam White.

Brown. The old wench! Come, Tony, you should have more respect for Aunt Lucy than to call her an old wench.

Tony. Wa'al, dat's all she am, de maisty, greasy ole wench.

Brown. Why, Tony, I'm surprised at your language. You talk just like a man that had just popped the question and been refused. Eh! Tony? (*sticks finger in TONY'S side*) Said no, did she?

Tony. Go 'way now, wid your foolishness. You know better dan dat. What fur I want to marry dat ole woman?

Brown. (*looks L.*) Here she comes, Tony, all dressed up in her Sunday clothes. I guess you must have made an impression on her.

Tony. I'll make an impression on her ef she comes foolin' 'round dis chile. (*shakes his foot*) I'll jes' gib her to understand dat I'se a deacon ob de chu'ch, an' I'se got a 'flickshun to b'ar.

Brown. Yes, she is coming here. I'll bet you'll be in for it now. Well, I'll just step out and give you a chance. I know you are getting sweet on the old lady.

(*exit, R., 2 E.*)

Tony. I wonder what de ole woman *am* comin' back fur. I golly, ain't she fine. Put's me in mine of Liza Jane. She do fur a fac'.
(*sits on the counter and smokes*)

Enter, LUCY, L., 2 E.

Lucy. I'se back ergain, Uncle Tony.

Tony. Ya'as. Does you want sumfin'?

Lucy. No! Seed ye sottin' dar lookin' kinder lonesome like, an' I thought I'd jes' drop in an' keep you company a little while.
(*scattered*)

Tony. Uh, huh! much obleeged to you fur de 'sideration. Can't sell you nuffin'?

Lucy. No! Jes' thought I come back an' hab anoder talk wid you. I'se been 'siderin' dat subjec' 'bout marryin'.

Tony. (*aside*) Golly mighty! I'se in for it. (*aloud*) Hah?

Lucy. Uncle Tony, you 'pears sort ob cold.

Tony. (*wiping face with handkerchief*) A man dat's swettin' like I is kain't be cold, woman. Wish you'd pay a little 'tention to 'rithmetic when you 'versin' wid edycated pussons.

Lucy. (*after a pause*) Bruder Tony, didn't you say suthin' while ago 'bout wantin' to marry me?

Tony. Who, me?

Lucy. Yes.

Tony. Lady, you oughtenter talk dat way to a man ob 'flickshun. My pore Liza Jane hab jes' been burried, you must reculleck.

Lucy. You didn't talk dat way while ago.

Tony. Who didn't?

Lucy. Yerse's didn't.

Tony. See heah, ole lady, I ain't seed you feer a week.
(*gets off counter and starts L.*) Wal, I mus' shut up de store ef you don't want nuthin'.

Lucy. Doan be in a hurry, I want to 'sider dat subjec' 'bout marryin'.

Tony. See heah, I ain't got no time to fool away wid dat subjec'.

Lucy. (*jumps up*) You's a scoun'rel, an' I'se gwine to hab you 'rested.

Tony. Good day. I'se gwine to see de gubner. Questions ob a mighty heap ob 'portance waiten fur me. (*starts*)

L., LUCY *gets in front of him*) See heah, git out ob de way.

Lucy. I'll l'arn you how to fool wid a pore lone wider. *(strikes at him with umbrella)* I'll l'arn you.

Tony. *(dodging)* Look out, I tells you.

Lucy. *(hits him on head)* Ain't seed me fur a week, has you?

Tony. Look heah, now, ole woman, I wasn't put on dis yearth for no nuthin'. *(dodges)* Look out dar now.

Lucy. I'se jes' gwine to brighten yo' mem'ry. *(slaps)* Ain't seed me fur a week, huh? I'll l'arn you to 'sult a lady, you ole possum eatin' coon. *(rolls up sleeves)*

Tony. Go way dar, you blamed ole woman. *(slap)* Dar, you mos' broke dis arm. Didn't I tole you to look out?

Lucy. Didn't say nuthin' 'bout marryin', did you? Ain't seed me fur a week, has ye? *(knocks him down)* Now look at me, I'se heah! Doan want to get married does you? *(hits him)* Ain't seed me fur a week, has you? Now jes' lay dar till you gets some sense. *(sits on him)*

Tony. For de Lawd sake! what is I gwine to do now?

Lucy. Shut up!

Tony. Aunt Lucy! Say, Aunt Lucy!

Lucy. *(wrinks)* What's de matter, honey?

Tony. Lemme up.

Lucy. Ain't seed me fur a week has you? Say, Tony, does you want to 'sider dat subjee' 'bout marryin'?

Tony. Who said anyting 'bout marryin'?

Lucy. *(chugs him down)* Ain't seed me fur a week, has you?

Tony. Oh! Lawd, I guess I'se made a mistake.

Lucy. Yes, I guess so.

Tony. You's jes' like Liza Jane; you is for a fact. Jes' lemme up, I want's to 'sider de question wid you. *(aside)* Guess I'll have to marry de ole hen. *(aloud)* Say, Lucy, lemme up.

Lucy. Does you wanster get married, honey?

Tony. Ya-as lovie, I does.

Lucy. Well, jes' ax dat question like you did 'while ago, when I come fur dat terbaccy.

Tony. Lawd, I done furgot how dat wuz. But den, I axe you anyhow. Lucy, won't you marry me an' be my ownie little popsy-wopsy, wootsy-tootsie?

Lucy. Yes, honey, I'll marry you.

Tony. Kin I get up now.

Lucy. Yes, you little tootsy-wootsy, jes' git right up an' kiss yo' little popsy-wopsy. (*helps him up*) Now, den, dot kiss. (*embraces and kiss*)

Tony. Golly! you's jes' like Liza Jane. Le's hab anoder kiss. (*kiss again*)

Enter, BROWN and WHITE, L., 2 E.

Sam. Jes' look dar? Doan dat beat de debil?

Brown. Hello! Tony, are you having a picnic with Aunt Lucy?

Lucy. No sah! de no 'count good for-nuthin' nigger wanted to kiss me, an' 'cause I 'jected he was jes' tryin' to to'ee me to.

Tony. No sich t'ing. You done de fo'cin' you ownse'f.

Sam. Guess it was an easy job, wa'n't it, Uncle Tony?

Lucy. See heah, you sultin' nigger, you jes' get out 'ob heah 'fore I broke ebry bone in your back. Does you healh me? (*hits him with umbrella, he dodges*)

Sam. Look out dar, you blamed old woman.

Tony. (*aside*) He's in for it, he! he! he!

Lucy. I'll farn you to 'sult a 'spectable lady.

(*chases him around*)

Tony. Oh! you's IN FOR IT.

CURTAIN.

THE END.

Santa Claus' Daughter.

A Musical Christmas Burlesque In Two Acts,

By Everett Elliott and F. W. Hardcastle for 13 characters.

A new and sparkling Christmas Burlesque,

Introducing Songs, Marches and many
New and Brilliant Witticisms.

SYNOPSIS OF EVENTS.

ACT I.—Scene, North Pole Snow Castle. Santa Claus' home. Song of the Snow-fairies. Gussie and the Fairies. Santa Claus preparing for his "night out." The "Directory." "The Dude." Kitty wants to move to the land of mortals, where men are plenty. Santa Claus' advice. Song by Santa Claus and family, "A Model Man." Gussie, "That's elevah, deucedly elevah doncher no?" Gussie's attempt to sing. Chestnut bell. Santa Claus' promise to bring Kitty a man. Astonishment at Kitty's rash request. Caught out on a foul. "I'll bring her a boddler, a Farmer's Alliance man," anything to disgust her with the whole race. Song—Sleighing song. Departure of Santa Claus for the land of mortals, in his sleigh and fleet-footed reindeers.

ACT. II.—Return of Santa Claus, with an Irish Paddy. Santa Claus and Gussie witness unseen, the meeting of Kitty and "her man." "Do yez chew gum, and play on the type-writer." Song by Kitty, "The Pleasure of Catching a Man." The proposal. "The could weather will make yez a widdy before yez married, so it will." Santa Claus' despair at Kitty's acceptance of O'Rourke. Gussie has an idea. O'Rourke declared King of the North Pole. Coronation song. March by Fairies and Holidays. "The last ton of coal which broke the camels back." O'Rourke ascends the throne. Cigarette or two. Kitty resolves to reform O'Rourke. Tableau. Erin appears. Her appeal in behalf of the Irish girls, beats the world and Kitty isn't in it. Kitty undecided whether to go with O'Rourke or remain, Tableau. Curtain.

Just the thing for a Christmas entertainment, or will make a good after-piece. Can use as many Fairies and Holidays in the chorus as the stage will accommodate. Time of performance 45 minutes. Price 15 Cents.

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Clyde, Ohio.

↻ Gyp, the Heiress; ↻

OR,

The Dead Witness.

A Drama in 4 acts by Len Ware, for 5 male and 4 female characters.

The cast contains a good villain, a soubrette, a chinaman; a "deown East" aunt, and an insurance agent make up the rest.

Costumes to suit characters.

SYNOPSIS OF EVENTS.

ACT I.—Drawing-room of Oscar Royaltan, Silver City, Nevada.

Aunt Rachel—Oscar's Aunt, from down East—Hezekiah Hopeful, a tramp—"No mustach near me"—Gyp—a-b-c—Thornton the Villain—A sacred trust—Royaltan depart for the East—Clara and Thornton—He demands the papers—"I'll guard them with my life"—Supposed murder of Clara and Hezekiah—"Heavens! I'm a murderer—I'll burn the house and conceal my crime—Exciting fire scene.

ACT II.—Hop Sing's Laundry.

Takemquick—A live Insurance man—Rachel and Gyp—Hop Sing and Rachel—The fight—Takemquick on hand—Sister Carmeta reveals a secret to Gyp and Rachel—Thornton's demand of Hop Sing, his accomplice—The refusal—An attempt to murder Hop Sing—The Dead Witness appears.

ACT III.—Thornton's Law Office.

Hezekiah the tramp, secures a position in Thornton's office—Takemquick—Hezekiah reveals to Gyp who her enemy is—"Trust me I'll get your fortune for you"—Hezekiah's novel—Sister Carmeta—"I'm here to avenge the death of Clara Royaltan"—The shot—I am the Dead Witness—"A colt revolver"—Oscar disguised—A game of cards—"Discovered"—Oath of vengeance—Hezekiah holds both bows.

ACT IV.—Same Scene as Act III.

Love scene between Hezekiah and Rachel—Proposal—Two notes—Thornton shot by Hop Sing—Oscar in disguise—Clara is the Dead Witness, who escaped death in the burning house—Oscar throws off disguise and introduces Gyp as his wife—Death of Thornton—Devils toast—Hezekiah presents papers to prove Gyp's inheritance and is ready for matrimony—Aunt Rachel finally surrenders and all are happy.

Time of playing 1 hour and 40 minutes. Price 25 Cents.

THE ADVENTURESS;

—OR,—

LADY EVELYN'S TRIUMPH

A drama in 4 acts by W. Bert Emerson, for 8 male and 6 female characters. Costumes modern. Time of performance 1 hour and 40 minutes.

SYNOPSIS.

ACT I.—Home of Sir Harold Courtily.

Evelyn, Sir Harold's second wife. A happy home. "I'm the happiest man in all England." The letter from Calcutta. "Oh! Heaven's, it is from Louisa, my wife whom I supposed was lost in that steam boat accident, three years ago." "My poor Eva, this is maddening." Susan and Pete overhears Sir Harold reading the letter. "We'll help Lady Evelyn." Arrival of Frank Foster, the new Secretary. The soliloquy. "I'll have no money."

Belle and Leo. "A father's trouble." Sir Harold and Lady Eva. "No one shall part us." Pete thinks it time to help Sir Harold. Pete steals the Calcutta letter and gives to Lady Evelyn. Her resolve and plan to unmask the plotters. Frank Foster comes to Lady Evelyn's aid and sends for his brother Charley.

ACT II.—A Plainly Furnished Room at a Hotel.

Joe Rice and Rose, the Adventuress, who passes herself off for Harold's first wife. Joe's soliloquy. "So I am to impersonate Dr. Murphy." Interview between Sir Harold and Dr. Murphy. Rose as an eaves-dropper. Susan and Pete overhears the plot to ruin Lady Evelyn. Eva's note to Sir Harold. "I have read the Calcutta letter." Susan and Pete. Pete nearly talked to death by an old maid. Leo and Belle's suspicions of Louisa—"She is not our mother." Frank Foster discovers in Lady Louisa his lost wife—I'll be revenged for all the misery she has caused me.

ACT III.—A Reception Room.

Arrival of Lady Evelyn disguised as Charley Foster. Meeting of Sir Harold and Charley—"Thank God he did not recognize me." The quarrel between Susan and Pete, in which Pete comes off second best. Dr. Murphy and Rose, the midnight appointment. Frank Foster overhears the plotters—"I will give you the merriest surprise you ever had."

ACT IV.—Woods Scene.

Midnight. Joe awaits the coming of Rose, who surprises him. Arrival of Charley—"Lady Louisa, your game is up, I know you as Rose, the Adventuress." An attempt to murder Charley, frustrated by Pete. Sir Harold, Leo, Belle and officers arrive on the scene. Rose and Joe prisoner's. Charley throws off disguise—"Harold, don't you know me." Frank Harris confronts Rose, his wife. "Lost! lost! but the Adventuress will die game." Death of Rose. The double wedding. Susan and the Policeman. A happy ending, as Lady Evelyn triumphs over Rose, the Adventuress.

Price 15c.

A Matchmaking Father.

A Farce in 1 act by Shettle and George, for 2 male and 2 female characters. The matchmaking father has two daughters who are expensive in dress, etc., and it seems to be the only desire of his life to get them "off his hands." He at last succeeds, and the farce tells how he does it. Costumes modern. Time—30 minutes. Price 15c

THE HAUNTED MILL;

—OR—

Con O'Ragen's Secret.

An Irish drama in 3 acts by Bernard F. Moore,
for 5 male and 4 female characters. Costumes to suit
characters. Time of performance 1 hour and 45 minutes.

SYNOPSIS OF EVENTS.

ACT I.—Home of Mrs. O'Kelley.

Scene I.—"The last Rose of Summer." Con and Maureen. The secret. A love scene interrupted by Norah O'Kelley. The letter, and appointment to meet at the ruined Chapel. Murty Tobin, an eavesdropper. Murty delivers Squire Corrigan's message. How Norah received it. Maureen and Murty. Arrival of Con in time to prevent Murty from kissing his sweetheart. Maureen taints and Con takes advantage and steals a kiss.

Scene II.—Murty informs his master of the meeting at the Chapel. They arrange to kill Frank and abduct Norah. Con's opinion of Murty and his master. Bob Jackson, the detective and Con decides to search the old mill. Maureen and Murty. The quarrel. The attempt to abduct Maureen, Con to the rescue.

Scene III.—The Chapel at midnight. The Squire and Murty, unseen witnesses of the meeting of Frank and Norah. Attempted murder and the abduction of Norah. Con and Bob discover Frank, "Heaven help Norah, for she is in the hands of her enemies."

ACT II.—Same as Act I.

Scene I.—Home of Mrs. O'Kelley. Arrival of Con. Maureen and Con, the mystery of the old mill. Squire Corrigan and Mrs. O'Kelley. The demand for Norah's hand in marriage and refusal. The mortgage. "God help me, I consent."

Scene II.—Squire Corrigan and Murty. The lost letter. Con and Frank, "We'll visit the old mill to-night."

Scene III.—Haunted mill. Mrs. Corrigan, a prisoner in the mill. Squire Corrigan and Murty visit the prisoner, another dose of poison. A trap door. Squire Corrigan throws Murty down through the trap door. "Curse him, he is out of my way." Interview between Squire Corrigan and Norah, who he has locked into the haunted mill. Norah's consent to be the Squire's wife, to save her mother. The mill on the haunted mill. Murty discovered and released, he reveals the secrets of the mill. Meeting of Mrs. Corrigan and her brother.

ACT III.—Same as Act I.

Scene I.—Return of Norah. Mother and daughter meet. Frank and Norah, despair of Frank, on hearing of Norah's intended marriage with the Squire. "Oh! God, my life is wrecked forever."

Scene II.—Murty turns State witness. The mortgage illegal. Frank Dalton. Con's little scheme. Maureen and Con, the secret revealed. Squire Corrigan and the Priest.

Scene III.—Norah and her mother. "The hour approaches." Arrival of the Squire and Priest. The marriage interrupted. Mrs. Corrigan and Murty, unbidden guests. The disguised Priest. "The game is up. I've lost all." A double wedding, complete the happiness of Frank and Norah, Con and Maureen.

Price 15c.

Cleveland's Reception Party.

A Farce in 1 act by George W. Williams, for 5 male
and 3 female characters. A funny little piece which will
please wherever presented. Costumes to suit characters.
Time of performance 30 minutes.

Price 15c.

❖ Claim Ninety-Six. ❖

A Border Drama in 5 acts by Len Ware, for 8 male and 5 female characters. This drama is replete with startling situations and thrilling incidents.

SYNOPSIS OF EVENTS.

ACT I.—The Land of Gold.

Scene I.—Toomstone, a mining town in California. Jerry Mack's saloon. Guy Lester, king of counterfeiters. Nell. The toast, Claim Ninety-Six. The meanest man. A plan to steal Charley Grey's dust. Arrival of Major Dolittle, from Kentucky. Nell and the Major. A love scene, which ends in "gin and peppermint."

Scene II.—Charley Grey and Mack. Ebony, the boot black. Ebony's advice. Guy Lester, the octoroon. Toomstone quiet. "Slaves, runaway niggers." Ebony keeps his eyes open.

Scene III.—Sacramento Joe and Nell. Nell's history. The little black book. Nell locks Sacramento Joe in the cellar. Bell and Mack. Guy discovers Mack's secret. "Nigger whipper, slave driver." The quarrel. Sacramento Joe. "Don't pull boys, I've got the drop on ye, and I don't give a cuss."

ACT II.—Home of Bell Mack.

Scene I.—Nell's advice. Ebony tells Nell of the raid to be made on Charley Grey's cabin. "Nell will be on deck to-night." "I golly, dis chile will be dar' too."

Scene II.—Mack's bad luck. A compact of crime sealed. Nell on the war-path. Ebony's fright. "Now I—I—lav me down."

Scene III.—Charley Grey's cabin. Mack and Guy searching for the gold dust. Timely arrival of Nell and Ebony. "Throw up your hands or you are dead men." Escape of the robbers. Sacramento Joe. "I don't care a cuss."

ACT III.—Arthur Brandon's Home.

Scene I.—The lost child. A living trouble. Bessie Grey deposits the gold dust in Mr. Brandon's safe. Guy Lester interviews Mr. Brandon in regards to the Grey's gold.

Scene II.—Peterson, the apple sass man from Vermont, in search of a meal. Ebony and Peterson. Sumbbed by Bessie. "Squashed, tetotally squashed."

Scene III.—Mack and Guy congratulate themselves on their escaping Nell's bullet. "Charley Grey's wife will run Toomstone." Peterson and his four barrels of apple sass. "Polly Ann Spriggins." Peterson proposes to Nell. The game of cards, Bessie Grey interrupts the game. The way to Vermont. The wife beater. Mack faces Nell's rifle the second time.

Scene IV.—Peterson, "a thin pair of pants and a light heart." Murder of Sacramento Joe. Nell on the war-path.

Scene V.—The safe robbery and murder of Mrs. Brandon. Nell arrives on the scene.

ACT IV.—Gold Dust Saloon.

Scene I.—Ebony and Nell. Arrest of Nell for the murder of Mrs. Brandon. "I'm not guilty."

Scene II.—Major Dolittle and Ebony. Jennie, the octoroon, a runaway slave, meets her former master. The slave brand. "I could kill you."

Scene III.—Bell's grief at the arrest of Nell; Ebony's attempt to comfort her. "I golly, dis chile's eyes am leakin'."

ACT V.—Street.

Scene I.—Mack and Guy break open the jail and escape with Nell, the prisoner, to the mountain. Major Dolittle and Ebony arrange a plan to rescue Nell. Guy's secret discovered.

Scene II.—Jennie tells Guy of her meeting Major Dolittle, "that cursed mark." Jennie and Nell in the cave. The quarrel. Jennie's murderous attempt to kill Nell. Mack interferes. The secret of the octoroons disclosed. Jennie stabs Mack. Guy and Jennie escape. Ebony and Major Dolittle rescue Nell. Mack reveals to Nell who her parents are.

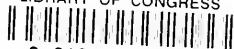
Scene III.—Return of Nell, Ebony and Major Dolittle, to Toomstone. News of Mack's death. Charley Grey regains his stolen gold. Nell to return East with her father. Ebony can't be left behind to be hoo-dooed.

Dramatic clubs wanting a good play should certainly try
"CLAIM 96." Price 25c.

NOTE.—Hereafter the name "Nugget Nell" in the title of play, "Nugget Nell; or, Claim 96," will be dropped and published as Claim Ninety-Six. No other changes made.

Ames' Plays---Continued.

NO.	M.	F.	NO.	M.	F.
Comedies Continued.					
26	Not Such a Fool as He Looks		140	How He Popped the Queen	1 1
126	Our Daughters	8 4	74	How to Lure a Man in Law	4 2
263	Pug and the Bears		75	How to Start Your Greeting	5 2
114	Passions	8 4	247	Incompatibility of Temper	1 2
264	Prodigal James	8 4	77	In the Wrong Clothes	5 8
	Teaching Country School	4 1	78	Jacob and John's Mistake	2 2
249	Rags and Borthes	4 1	79	James Jones	2 2
229	Scold with Shrimps on Flies	4 1	81	John Smith	5 3
221	Sedon Shingle	4 1	82	Limbo Limbo	4 3
252	Two Bad Eggs		83	Mad King James	1 1
8	The Bitter Bit		182	Kathie's Wedding Cake	1 3
13	The Cigarette	1 2	2	Love, Scarlet and White	2 2
240	\$2,000 Reward	5 6	28	Landlord's Little Surprise	3 0
TRAGEDIES.					
10	The Serf		3	Lord James's Dressmaker's Room	2 2
FARCES & COMEDIETTES.					
12	Amalgams		6	Madings for Two	3 0
15	Arthur and Servant	0 1	7	Madina and Corcoran	5 3
25	A Caber in a Shop	0 1	15	Matrimonial Bliss	1 1
12	A Card Match		25	Match for a Mother-in-Law	2 2
6	A K. O. in a Par		26	More Phobias than one	1 3
66	A Laxative Mother in Law	4 1	29	My Father's Food	5 1
67	A Day with a Saint		30	My Heels in Highlands	4 3
68	A Roman Fox	4 1	28	My Phobias Betsey	1 4
69	A Roman Fool and a Roman	4 1	31	My Turn Next	4 3
70	A Roman Suspensions	4 1	32	My Wife's Relations	4 4
71	A Roman Suspensions	4 1	186	My Day and Now a Day	0 1
72	A Roman Suspensions	4 1	275	My Neighbor's Wife	3 3
73	A Roman Suspensions	4 1	29	Nobody's Business Venture	2 2
74	A Roman Suspensions	4 1	29	Nobody's Marriage	2 2
75	A Roman Suspensions	4 1	30	Obedience	1 4
76	A Roman Suspensions	4 1	31	On the Sly	5 2
77	A Roman Suspensions	4 1	32	Peter Miles' Box	2 2
78	A Roman Suspensions	4 1	33	Peter's Washing Machine	1 1
79	A Roman Suspensions	4 1	34	Presented Dutchman	6 3
80	A Roman Suspensions	4 1	35	Poor Pined	2 3
81	A Roman Suspensions	4 1	36	Quiet Family	1 4
82	A Roman Suspensions	4 1	37	Rough Diamond	4 1
83	A Roman Suspensions	4 1	189	Ripples	0 0
84	A Roman Suspensions	4 1	267	Room 14	2 0
85	A Roman Suspensions	4 1	38	Schump	1 1
86	A Roman Suspensions	4 1	39	Sewing Circle of Period	0 5
87	A Roman Suspensions	4 1	40	S. H. & M. Piraterie	3 3
88	A Roman Suspensions	4 1	41	Somewhere Nobody	2 2
89	A Roman Suspensions	4 1	27	Stage-Struck Yankee	4 2
90	A Roman Suspensions	4 1	42	Struck by Lightning	2 2
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Ames' Plays---Continued.

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ETHIOPIAN FARCES.

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GUIDE BOOKS.

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TABLEAUX.

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PANTOMIME.

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MAKE YOUR OWN WIGS!

WIGS FOR MEN, WOMEN, CHILDREN, AND ALL OTHERS. WIGS FOR MEN, WOMEN, CHILDREN, AND ALL OTHERS. WIGS FOR MEN, WOMEN, CHILDREN, AND ALL OTHERS.

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